

## Mode or tense which to talk through Kel Glaister

Who am I?<sup>1</sup> I'm Kel. I'm producing a piece of writing for this project.<sup>2</sup> A text component...for the series as a whole:<sup>3</sup> your view from the sidelines,<sup>4</sup> with punctuation points along the way.<sup>5</sup>

My position is *Umpire/referee...Absent observer...Minute taker/record keeper...Narrator*.<sup>6</sup> People can come up with their own names.<sup>7</sup> As you can see these models have a lot in common- perhaps most strikingly the idea of remove or impartiality. Also, as all these positions are self-appointed, I welcome any challenges to them.<sup>8</sup>

To give you an idea of where I'm heading, even if I feel a long way off right now,<sup>9</sup> my intention is to collect and collate all written correspondence between all parties and use this to produce a written text about the project. I intend to do this using mostly, with any luck, only other people's words.<sup>10</sup> Overseeing all communications for a writing piece,<sup>11</sup> (with) the impossibility of impartiality,<sup>12</sup> I imagine I will also be quoting from myself, from another time and place.<sup>13</sup>

The writing process will not be one of generation or production as such, but of selection, arrangement and assemblage,<sup>14</sup> or any number of examples of plagiarism.<sup>15</sup> I'm aiming for ... writing based around<sup>16</sup> the poetic idea of there being a cumulative language.<sup>17</sup> I will not finish that sentence until I have made an observation on the strange state of affairs between the reader and myself.<sup>18</sup> (I) have sought to reclaim & embrace the idea of distance in a way... Celebrate the removal indeed! It's a 'participatory' model - an all seeing/disembodied eye.<sup>19</sup> This was something that I guess I just assumed would be the best way of doing it, the best<sup>20</sup> mode or tense which to talk through.<sup>21</sup> So difficult to write concisely!!!<sup>22</sup>

The practice of quoting out of context, sometimes referred to as "contextomy" or "quote mining", is a logical fallacy and type of false attribution in which a passage is removed from its surrounding matter in such a way as to distort its intended meaning.<sup>23</sup> That has to be the first word in the paragraph,<sup>24</sup> subject to interference and may not successfully replicate, and I provide no warranties in this regard. If you have any doubts about the authenticity of this, please contact me immediately... Thank you.<sup>25</sup>

The document (is) sitting at the cusp of being interpretation.<sup>26</sup> If you get lost, go back to the document; pull out words or sentences, to start again.<sup>27</sup> But one is not obliged to comply with such proposals to the letter,<sup>28</sup> in case I'm wide of the mark...<sup>29</sup>

So, lets do this thing, or more accurately, lets talk about this thing first.<sup>30</sup> I'm not sure what everyone knows about the curatorial-ness, the gist of the whole thing.<sup>31</sup>

<sup>1</sup> Kel Glaister, email to group, subject line: Three square, some notes from the referee, Tue 18 May, 2010, 6:34 am.

<sup>2</sup> Kel Glaister, meeting at Conical, Thurs 3 June, 2010, 5.40pm

<sup>3</sup> Taken from handout, presumably written by Adrien Allen, provided to mentors at meeting at Conical, Thurs 29 April, 2010.

<sup>4</sup> Jo Scicluna, meeting at Conical, Thurs 3 June, 2010, 6.05pm

<sup>5</sup> Katie Lee, meeting at Conical, Thurs 3 June, 2010, 6.18pm

<sup>6</sup> Kel Glaister, email to group, subject: Three square, some notes from the referee, Tue 18 May, 2010, 6:34 am.

<sup>7</sup> Sasha Innes, meeting at Conical, Thurs 3 June, 2010, 5.54 pm

<sup>8</sup> Kel Glaister, email to group, subject: Three square, some notes from the referee Tue 18 May, 2010, 6:34am,

<sup>9</sup> Fayen D'Evie, email to Alex Martinis Roe, subject: Re: 3 square, Sat 24 April 2010, 5:14 pm.

<sup>10</sup> Kel Glaister, email to Adrien Allen, subject: Re: Three square, Wed 5 May, 11:41 am.

<sup>11</sup> Alex Martinis Roe, email to Virginia Overell, Subject: Re: invitation to 3 square, Fri 28 May 28, 9:44 am.

<sup>12</sup> Adrien Allen, email to Kel Glaister, subject: Re: Three square, Tue 18 May, 2010, 1:34 pm

<sup>13</sup> Kel Glaister, email to Adrien Allen, subject: Re: Three square, Wed 5 May, 11:41 am.

<sup>14</sup> Kel Glaister, email to Adrien Allen, subject: Re: Three square Wed 5 May, 11:41 am.

<sup>15</sup> Kel Glaister, email to Adrien Allen, subject: Re: Three square Wed 5 May, 11:41 am.

<sup>16</sup> Kel Glaister, email to mentor group, subject: Writing format, Mon 28 Jun, 2010, 12:39 am.

<sup>17</sup> Jo Scicluna, meeting at Conical, Thurs 3 June, 2010, 5. 47pm

<sup>18</sup> Lawrence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*, Oxford University Press, 1993, pp 228

<sup>19</sup> Adrien Allen, email to Kel Glaister, subject: Re: Three square, Tue 18 May, 2010, 1:34 pm

<sup>20</sup> Kel Glaister, email to mentors, subject: Writing format, Mon 28 Jun, 2010, 12:39 am

<sup>21</sup> Unknown. From notes taken by Kel Glaister at meeting at Conical, Thurs April 29, 2010.

<sup>22</sup> Jo Scicluna, email to Kel Glaister, Subject line: Re: Writing format, Tues 29 June 2010, 7:17 am

<sup>23</sup> en.wikipedia.org/wiki/Out\_of\_context

<sup>24</sup> Nick Mangan, meeting at Conical, Thurs 3 June, 2010, 6.00pm

<sup>25</sup> Footer of Johan Oevergaard's email.

<sup>26</sup> Jo Scicluna, meeting at Conical, Thurs 3 June, 2010, 5.49pm

<sup>27</sup> Bridie Lunney, meeting at Conical, Thurs 3 June, 2010, 6.12pm

<sup>28</sup> Peter Fishli, interviewed by Jorg Hesper, *The Odd Couple*, from *The Artist's Joke*.

<sup>29</sup> Kel Glaister, email to Adrien Allen, subject: Re: Three square, Tue 18 May 2010, 11:41 am

<sup>30</sup> Adrien Allen, email to mentor group, subject: 3SQUARE congregation April 29 5pm, Thurs 22 April, 2010, 1:47pm.

<sup>31</sup> Nick Mangan, meeting at Conical, Thurs 3 June, 2010, 5.45 pm

Conical presents three projects in sequence, each running for seven days.<sup>32</sup> 3SQUARE is scheduled for July/August, positioning the project in the middle of the Conical calendar where it acts as both a fulcrum, and a disruption to the regular exhibition time frames and modes of presentation.<sup>33</sup> Acts, gestures and processes that seek unstable movement such as balancing, tipping, teetering, stumbling or generally falling over.<sup>34</sup> Activities may abut, integrate and accrete.<sup>35</sup> But it's not like you're just going to be able to download curatorial content directly into people's heads, which is what it feels like is being attempted whenever I read the press releases and catalogues for these shows.<sup>36</sup>

3SQUARE is, in itself, can become an expansive catalyst for generating experimental trajectories [particularly, when you throw around 25 personalities in the mix].<sup>37</sup> Four square... is a ball game played among four individuals on a square court divided into quadrants. With such little required equipment, almost no setup, and short rounds of play that can be ended at any time, it is a popular playground game.<sup>38</sup> We had in mind 3 short shows/actions/performances each including 3 emerging artists & each curated/coordinated by an artist who wishes to explore areas of their own practice & who may also participate in some way to avoid 'curatorial distance' & authority.<sup>39</sup> Hence the name 3SQUARE.<sup>40</sup> But I was interested in getting rid of the competition and getting rid of the game, and the hierarchy, and the referee.<sup>41</sup>

As an antidote - & to kind of 'puncture' the program - we are thinking of a 'quick response' series featuring emerging artists.<sup>42</sup> A singular installation experience? This is not that.<sup>43</sup> How would a crew of artists' guidance shift/modify the curator/group show format that we all know so well?<sup>44</sup> I do note the irony of the projects implicit critique of 'distance' - whether through undermining traditional curatorial authority or the hierarchy implicit in 'mentorship'.<sup>45</sup>

Think this will be fun (no doubt with a few hurdles thrown in).<sup>46</sup> I accept the offer from Conical, for inclusion in the 3SQUARE project, and agree to the conditions.<sup>47</sup>

So the question is.,<sup>48</sup> what is the purpose of a piece of writing about an exhibition?<sup>49</sup> You and I - I'm a writer, by the way- are all part of an exponentially expanding apparatus of filtration and interpretation that surrounds the production of art.<sup>50</sup> It isolates, frames, and provides the context.<sup>51</sup> A piece of writing often assists in this legitimation by providing a bridge between established language and the language of the exhibition.<sup>52</sup> If an exhibition can be understood as a conversational contribution, maybe the writing can be seen as the first right of reply.<sup>53</sup> Art is about asking questions. Exhibitions pose these questions to a community. Writing about art questions these questions.<sup>54</sup> Fuck all this lying, look, what I'm really trying to write about is writing not all this stuff.<sup>55</sup>

It is...through recourse to the anecdote that we are able to gain any significant purchase on (t)his work.<sup>56</sup> These rough notes...must tell the tale.<sup>57</sup>

(You can contribute and submit ideas<sup>58</sup>: [keltreesquare@gmail.com](mailto:keltreesquare@gmail.com))

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<sup>32</sup> Poster for 3SQUARE.

<sup>33</sup> From handout, presumably written by Adrien Allen, provided to mentors at meeting at Conical, Thurs April 29, 2010.

<sup>34</sup> From handout, presumably written by Adrien Allen, provided to mentors at meeting at Conical, Thurs April 29, 2010.

<sup>35</sup> Poster for 3SQUARE.

<sup>36</sup> Ralph Rugoff, interviewed by Andrew Hunt, from *Gest: Laboratory of Synthesis*, vol. 1, 2008, pg 28.

<sup>37</sup> Jo Scicluna, email to Kel Glaister, subject: Re: Origin myth, Tue 29 Jun, 2010, 7:40 am

<sup>38</sup> [http://en.wikipedia.org/wiki/Four\\_square](http://en.wikipedia.org/wiki/Four_square)

<sup>39</sup> Adrien Allen, email to Kel Glaister, subject: Re: 3 x 3, Wed 23 Dec, 2009, 3:11 am.

<sup>40</sup> Jo Scicluna, meeting at Conical, Thurs 3 June, 2010, 6.05pm

<sup>41</sup> Bridie Lunney, meeting at Conical, Thurs 3 June, 2010, 6.21pm

<sup>42</sup> Adrien Allen, email to Kel Glaister, subject: Re: 3 x 3, Wed 23 Dec, 2009, 3:11 am

<sup>43</sup> Unknown. From notes taken by Kel Glaister at meeting at Conical, Thurs April 29, 2010.

<sup>44</sup> Jo Scicluna, email to Kel Glaister, subject: Re: Origin myth, Tue, Jun 29, 2010, 7:40 am.

<sup>45</sup> Adrien Allen, email to Kel Glaister, subject: Re: Three square, Tue 18 May, 2010, 1:34 pm.

<sup>46</sup> Adrien Allen, email to mentor group, subject: 3SQUARE congregation April 29 5pm, Thurs 22 April 2010, 1:47 pm.

<sup>47</sup> Contract for 3SQUARE, provided at meeting at Conical, Thurs 3 Jun, 2010.

<sup>48</sup> Jo Scicluna, meeting at Conical, Thurs 3 Jun, 2010, 5. 50pm

<sup>49</sup> Kel Glaister, email to group, subject: Questions, Fri 25 Jun, 2010, 4:02pm

<sup>50</sup> Dan Fox, *Rock, Paper, Scissors, Feature, Review, Essay*, from *Gest: Laboratory of Synthesis*, vol. 1, 2008, pg 17.

<sup>51</sup> Buskirk, M., *The Contingent Object of Contemporary Art*, 2003, pp 102.

<sup>52</sup> Anonymous, email to Kel Glaister, subject: Questions, Sat 26 June, 2010, 7.44 am.

<sup>53</sup> Fayen d'Evie, email to Kel Glaister, subject: Questions, Sat 26 June, 2010, 7:03 pm

<sup>54</sup> Jo Scicluna, email to Kel Glaister, subject: Re: Writing format, Tue 29 Jun, 2010, 7:17 am

<sup>55</sup> B.S Johnson, Albert Angelo, 1964.

<sup>56</sup> Gregory Williams, *Jokes Interrupted: Marting Kippenberger's receding punch line*, 2006, from *The Artist's Joke*.

<sup>57</sup> Robert Falcon Scott, from his diaries, on a monument to him in Waterloo Place

<sup>58</sup> Information letter, presumably written by Adrien Allen or Sasha Innes, provided at meeting at Conical, Thurs 3 June, 2010.